THE BOTTLE SHIPWRIGHT

The Journal of the Ships-In-Bottles Association of America

NO. 1 1984

THE BOTTLE SHIPWRIGHT is the journal of the Ships-In-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships-in-bottles.

MEMBERSHIP in the Association is open to any person regardless of ability as a ship-in-bottle builder. For a membership application please write to the editor. Annual dues are $10.00 for North American members and $12.00 overseas.

ARTICLES AND PHOTOGRAPHS for publication in The Bottle Shipwright should be sent to the editor at P.O. Box 550, Coronado, California 92118 USA. Material which should be returned to the sender should be clearly indicated. Every effort will be made to safeguard such material but the Association cannot be responsible for possible loss or damage. The editor may be required to modify articles or submissions within the context of the original to fit the format and page length of the publication. All of your articles will be welcomed. Deadline for submission of material is the last day of the second month of each quarter.

Jack Hinkley, President; Don Hubbard, Editor
Per Christensen, Graphics; Lee DeZan, Distribution

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The cover photograph is a silhoutte of a model by VIDAR LUND (Oslo, Norway) of the barque, STEINSUND of Kristiansand, Norway (ex Goldbek, ex Miltonburn). [See page 2 for details.]

FROM THE PRESIDENT

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Early last year we all received an invitation from Mr. Juzo Okada, President of the Japanese Ships-In-Bottles Association, to send models to Osaka for display at the First Japan International Ships-In-Bottles Exposition. It was shortly afterward that Don Hubbard and I began make plans to attend this event. A decision which turned out to be a very good one.

The actual site of the Osaka Exposition was on one of the upper floors of the newly-opened and spectacular Diamaru Department Store which is owned by the sponsors, The Family Kikaku Co., Ltd., and with which the very busy Exposition secretary, Mr. Masahiro Hisano is connected. Some 400 models were tastefully positioned on gleaming white display tables and in cases. Each model was identified by its name, builder and country of origin. Here was the greatest international display of ships-in-bottles ever collected in one place. It was almost impossible to look at each and every model and admire the beauty and detail that had gone into it. The variety of ships and ideas was almost beyond belief. Those builders who sent models can be very proud that their work contributed to making the Exposition an event that will be remembered for a long time.

The Exposition not only brought together ships-in-bottles, but also brought together some of the better known builders in the world as well. Mr. Juzo Okada of Japan, Mr. Jochen Binkowski of West Germany, Mr. Peter Dolphin (Mr. Tuna) of New Zealand, Mr. Don Hubbard of the U.S. and Mr. Pierre Hugon of France. A truly representative group from around the world. It was a treat to sit in the presence of these men and listen to their talk about our common art form - ship-in-bottles.

The Exposition was not merely a static display of models. The crowds that we saw grew larger each day and for these people there were ship bottling demonstrations by Juzo Okada, and when he was out among the visitors, a color video program also demonstrated the process. My Okada's book was for sale as was the beautifully illustrated 90 page catalog of the show. One ofthe biggest surprises came when we were summoned to a classroom on a lower floor were 67 people (including one lady 90 years of age) were busily learning the ship bottling technique. Mr. Okada was providing guidance with a PA system and chalkboard while the group assembled their models with the help of tools, materials and plans which had been provided. How is that for enthusiasm!

The one great force that could be felt at the Exposition, however, was the outpouring of friendship, generosity and kindness from our Japanese hosts. From the moment we arrived until it came time to say goodbye, we knew we were among friends. We met people whose names we had only seen on paper before. Mrs. Okada and his two daughters made us feel more than welcome. We met Mr. Hisano who had labored so hard to see that the models we had shipped were properly received. There was Mr. Maekawa, whose many photographs of ships-in-bottles we have long admired, and Miss Fumico Yamikawa, who was our interpreter and without whom communications with our Japanese hosts would have been almost impossible. And we met many members of the Japanese Ships-In-Bottles Association who showed us their models, their eyes shining with justifiable pride. We were glad to share that pride.

The social event of the week was dinner at a Chinese restaurant with about forty members of the Japanese Association. Each of the foreign visitors was asked to speak to the assembled group, which we were more than happy to do. Then, for some of us,

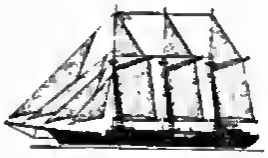
there was the ordeal of the chopsticks which, with all humility I can say I passed, to the applause of the broadly smiling members at my table. Dinner was followed by much conversation on methods and details and tools and materials and how to . . .etc. Finally a short walk through crowded streets to another restaurant for more light and liquid refreshment.

On our final day our hosts arranged for us to watch the Parade of Tall Ships in Osaka Harbor from the upper deck of a large ocean-going ferry. It was up early and a fast train ride to Kobe where we went aboard. It was a beautiful sparkling day with a spanking breeze, ideal for sailing ships and from our mobile platform we had the privelege of seeing these stately vessels passing at close hand. There could not have been a nicer conclusion to a great week in Osaka. On our return to the Exposition, we said our last goodbyes and started for home.

To the Japanese Association we say congratulations for planning and producing an absolutely elegant, outstanding event. We offer our heartfelt thanks for asking us to participate in the Exposition and for all the many kindnesses shown to us while in Osaka.

I sincerely wish that more of our members could have had the opportunity to join us in this trip to Osaka to see this once in a lifetime event.

JACK HINKLEY



ABOUT THE COVER MODEL

The model of the barque STEINSUND OF KRISTIANSAND, NORWAY was built by Vidar Lund of Oslo and the photo was taken before putting the model in the bottle to clearly show the rigging. Vidar has provided us with the interesting story behind the building of this model: "This was the favorite ship of one of my uncles. He sailed on her during the first World War when he was a young boy. Throughout his life he sailed on many ships, but this was his favorite, being a big fine four masted barque. She was a bald header, but her sail plan was quite pretty thanks to the well cut upper topgallant sails. She was the sister ship of the well known Springburn, and they were strong, fast ships. The Steinsund disappeared without a trace in 1920. Luckily my uncle had left her by then. I gave him this model on his 80th birthday and he was very happy. The hull is 10.5 cm long and the bottle a square 0.75 litre Beefeater Gin bottle which lends itself to long ships. ⚓

MAKING A SEA FOR A CALM WINDLESS DAY

by

Robin Harris

One might often ask, "Is there another way of putting a sea in a bottle?" When we are mixing putty, rolling it, pushing and pressing it into a bottle, and then waiting for it to dry, this question can arise. But all modellers are inventive by necessity, so it wasn't long before an idea arrived.

Why not try casting resin? Poured through the bottle neck it becomes a calm flat sea. If you add a few stones you have an island harbor awaiting.

Here's what you'll need:

- Squeaky clean bottles
- Clear casting resin w/catalyst
- Resin tint
- Acetone
- Alcohol
- Clear plastic hose that fits inside bottle neck
- Funnel

The Technique: Clean your already squeaky clean bottles with acetone and allow to dry. I clean my bottles with a bit of vinegar first, or you could use a weak bleach solution.

Prepare your resin following directions on the can. If you are tinting it mix in tint to proper color before adding catalyst. A slow 24 hour drying time works best. It gives you some leeway for mistakes. If the resin does not harden in the expected time, warm the bottle slightly to speed the action. (A gas oven warmed by its pilot light works well if you have one.)

Level the bottle. Insert plastic hose and using funnel pour in resin. It is important to keep bottle from tipping to prevent resin from leaving corks on side. Add rocks (clean, dry ones) and then set bottle aside to allow resin to harden.

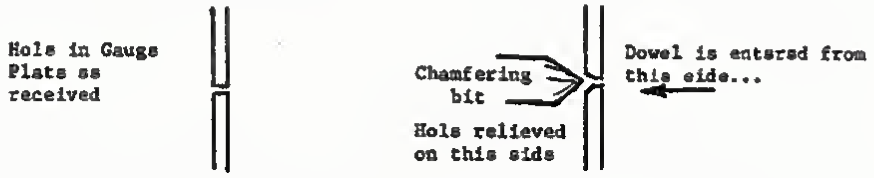
Beside rocks it is possible to have your finished ship ready to go inside. Place it in the bottle and raise the masts, then carefully pour in the resin. You can even drop an anchor into the fluid resin which will hold your ship fast in any storm. If you have gotten resin on the glass inside the bottle neck clean it up with the alcohol before it hardens.

If your bottle was not squeaky clean and free from its alcohol residue the resin may not stick. Never fear, glue it down with fast drying cement and sail on!

ROBIN HARRIS
Oakland, California

HINTS FOR BETTER BUILDING AND OTHER GREAT IDEAS

1. George Kaiser is the Ship's Clerk & Newsletter Editor of the USS CONSTITUTION MODEL SHIPWRIGHT GUILD OF NEW ENGLAND, and in his last newsletter he passed on this excellent suggestion for drawing down dowels to the small sizes needed by model ship builders. "There is a great little device sold by Sears Roebuck & Co. It is a tempered and polished steel drill and wire gauge, Model 4047, which has 60 hole sizes (#1 through #60 drill sizes) and is ideal for drawing down dowel, especially down through the small sizes we modelers usually work in. I have already drawn over 100' of mixed hard and soft wood (basswood, pine, maple, and birch) through to the very small holes (#56 drill size). The continued crisp shavings and scrapings are evidence that the holes have not lost their cutting edge and are still sharp and effective. . . . As you know the expensive commercial die plates were originally intended for drawing copper, gold, silver and brass wire to finer sizes, and the thickness of the die plate is 1/8" to 1/4" to absorb the shock and heat of drawing metal wire. The Sears gauge is about 1/16" thick, and when checked in a vise, offers all the drawing plate strength you would need for small dowelmaking. The gauge holes are drilled straight through the plate, but you can relieve the action by carefully chamfering the backside of the holes with a larger size drill or chamfering bit. Be very careful not to damage the original hole size. . .see the sketch of the cross-section of the drawing plate:



The relieving process of course reduces the friction of the dowel hole, allowing faster, smoother cutting action. Be advised however, that the relieving process is not necessary, and I have drawn close to fifty feet of #56 dowel through an unrelieved hole to attest that!(Editor's note: Bill Lucas also suggests the use of a drill gauge for drawing dowels in his book, HOW TO BUILD HISTORICAL BOTTLED SHIPS)

2. And from George's June Newsletter, the following: Working on miniature models requires some kind of visual assistance, and as a watchmaker and clockmaker of many years, I can advise with some authority that for modeling , you should use an Optivisor type unit with no more than 1 1/2 or 1 3/4 power lenses. Anything of higher magnifying power can be less comfortable and will reduce the working distance. An auxiliary 3 to 5 power loupe can be used for occasional ventures into higher magnification if you feel it is necessary, but this will prove to be very seldom. A four-power loupe provides only 2 1/2 " working distance (lens to subject) while a 10 power lens has only 1" working distance. The 20 power loupe that I use for examining watch pivots and jewels (bearings) provides only 1/2" of space between the lens and the work piece, providing very little room to manipulate the tools!

3. P. O. DEACON (MILL BAY, B.C. CANADA) who has been building bottled models since

3. P. D. DEACON (MILL BAY, B.C. CANADA) who has been building bottled models since 1939 and who recently completed his 235th model uses bamboo chopsticks for masts, yards and bowsprit. He cuts the material into squared off pieces, marks and drills his holes and then sands it into the round. This makes for an easier start for drilling and insures that fore and aft and athwartships holes are at right angles. He uses yellow cedar for the hull and putty for the sea, mixing in the paint by hand before inserting into the bottle.

4. LEE DEZAN (SAN DIEGO, CA) has suggested using fine strips of painted bamboo to delineate waterlines, etc. Many of you already use thread for this purpose, but the bamboo can be very finely stripped from one of the readily available cocktail skewers, and can be painted to any desired color.

5. DON HUBBARD: Bamboo is also a fine choice for strong masts and spars. The same longitudinal fibers that provide the thread-like material described above also provide a great deal of strength around drilled holes. As a result there is less possibility of breakage as the model is slipped through the neck of the bottle. For those of you who have had problems with bamboo splitting while being drilled you may have a dull drill bit or you may be applying too much downward pressure. If you are drilling close to the base of a bamboo mast to install a "U" shaped wire hinge and worry about a split there, you can reinforce the material with a small clove hitch glued in place below the hole.

Also, I have solved my own magnification problems by buying some "eyeglasses" at the drug store. In reality these are nothing but magnifying lenses which come in various strengths designated +1 to +4, and by using the half lens type I can look above them if I need to see normally. I can also combine two pair for still greater magnification in an emergency. Just don't let anyone look in on you when doing the latter. You might be hauled off. I should also add that these lenses work for me because I have essentially normal eyes. That is, the only correction I need is due to the usual increased reading distance that comes with age. Very probably if your eyes require more sophisticated corrective lenses the Optivisor suggested by George is the better choice.

ADDITIONAL SMALL SCALE PLANS LISTINGS

ALAN ROGERSON (TORONTO, CANADA), has picked up the baton and sent the following additional sources of small scale plans for model builders.

- BONANZA BOOKS, 419 Park Avenue South, New York 10016:
  - * American Sailing Craft - Chapelle
  - * The Baltimore Clipper - Chapelle
  - * Ships of the Past - Charles G. Davis
- W. W. NORTON & CO, 500 Fifth Avenue, New York 10110
  - * American Small Sailing Craft - Chapelle
  - * The American Fishing Schooner - Chapelle
- CHESAPEAKE BAY MARITIME MUSEUM
  - * Notes on the Chesapeake Bay Skipjacks -Chapelle
- MYSTIC SEAPORT MUSEUM
  - * Watercraft - Maynard Brey
- ARGUS BOOKS, LTD (MAP), ENGLAND
  - * Square Rigged Sailing Ships - David R. McGregor
  - * Merchant Sailing Ships - David R. McGregor
  - * Four Masted Barques - Edward Bounese
- CONWAY MARITIME PRESS, LTD., Greenwich, England
  - * Modelling Thames Sailing Barges- Freeston & Kent
  - * Model Shipwright Quarterly
- PLANS CATALOGS:
  - * Model Shipways, Bogata, N.J. 07603
  - * David McGregor Plans, 99 Lonsdale Road, London SW13, England
  - * Brown, Son & Ferguson, Ltd., "Catalog N", 52 Darnley Street, Glasgow, Scotland G41 2SG

FROM THE MEMBERS

PER CHRISTENSEN (EGAA, DENMARK) is searching for a copy of the book, MODELS IN BOTTLES by Richard F. C. Bartley, published by Percival Marshall Co., Ltd, London 1951. If necessary Per will accept a Xerox copy of the book, and he will pay for it either with money or with signed copies of his own ship-in-bottle books. If you can help him please write to him directly. He is fluent in English. His address is: Brobjerg Parkvej 52, DK 8250 Egas, Denmark.

JOHN BURDEN (PEWSEY, WILTSHIRE, ENGLAND) sent the following additional information concerning the sails of traditional British craft: "The sails of the Scottish 'Fifies' were dressed with a mixtures of water, tallow and cutch (whatever that was). And as a matter of information, the tar used on the Norfolk Wherries (Black Sail Traders) was coal tar, never Stockholm tar, plus herring oil and lampblack."

RUSSELL ROWLEY (SEATTLE, WA.)has built a model in an cobalt blue bottle, like the old Milk of Magnesia bottles of yesteryear. Because of the bottle color the white ship appears ghostly or surrealistic within, and when the bottle is put in the sun its shadow image is projected on the opposite wall where it inches along as the sun moves in its daily path. This unusual work shows what can be done with a bit of innovative thought and the courage to try.

LEON LABISTOUR (ROBIN HOOD'S BAY, ENGLAND) The village of Robin Hood's Bay held a special two day fund raising event this past Summer to help finance their new Village Hall. As part of this, various homes were open to the public and the local artists and craftsmen demonstrated their abilities. You guessed it! Leon demonstrated ship-in-bottle building, and maybe he set a record. He bottled and rebottled the same ship about 200 times during the festivities. (And I get the shakes after just one - Ed.)

VIDAR LUND (OSLO, NORWAY)The Norwegian Ships-In-Bottles Association has found a new home. They have obtained a room in downtown Oslo where they are now able to set up their library and store their records. The facility will also double as a classroom for their training programs which, until now, have had to be held in the Norwegian Maritime Museum. A telephone, an offset printing machine and a copier round out the arrangement which, as Vidar understates it, "will make things more efficient I hope."

ROLAND E. RICARD (NASHUA, NH) sends the following:"One of my co-workers had an uncle who was a prisoner of war during WW II. While a prisoner at camp he made a ship in a bottle with scraps of strings, wood and paper. He painted the model with bits of paint that he scraped from the building. Crude yes, but priceless!"

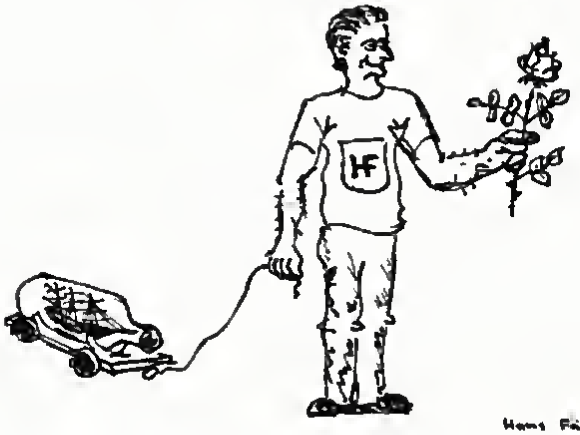
Roland also sent a clipping from the Boston Globe telling about Leo Hynes, the last of the old dory fishermen. The article is too long to repeat in its entirety, but here is a bit of it: "Here, at 81, is Leo Hynes, Grand Banks schooner captain and dory fisherman out of Gloucester and Boston, who, history shows, smashed all records in the American fisheries having stocked (sold) for his vessel 'between three and five million dollars' of fish in 20 years of command in the two masted schooner ADVENTURE. This was when cod and haddock at Boston brought 2 cents a pound. 'When we got a nickel we thought that was really something.'

The captain told of making 48 trips one year, a phenomenal performance in any fishery, even today, when large trawlers can make but 25 trips per year. 'That was a lot of trips' he said. 'A trip a week.' Taken for granted was the herculean work involved in filling the ADVENTURE to her 170,000 pound capacity. 'Oh yeah. We did that, filled her many, many times.'

After being caught by hand each fish had to be forked from dory to schooner deck, dressed, then forked down into the holds below decks, iced down, then forked out again on arrival at the Boston Fish Pier. In those days the men got $22.00 for a trip, the captain $100.00.

And the ADVENTURE herself, described as the 'greatest producer and moneymaker in fisheries history by historian and author Gordon Thomas, is still going strong 55 years after her launching at Essex, Mass. She is now in the windjamming trade under Capt. Jim Sharp at Camden, Maine.

Jochen Sinikowski, Buddelschiff-Museum 2000 Wedel bis Hamburg, WEST GERMANY
John C. French, 6045 Alida St., La Mesa, CA 92041
John Harper, 508 E. Michelle, West Covina, CA 91790
Leon Labistour, Robin Hood's Bay, YO22 4SH, ENGLAND
Gary D. Lutes, 89 Elwood St., Ft. Leonard Wood, MO 65473
Jack Mathews, 969 Oak View Circle, Lafayette, CA 94549
Otto Palmen, Seehofstrasse 1, 8600 Bamberg, WEST GERMANY
Russell R. Rowley, 2318 2nd St., Box 5, Seattle, WA 98121
Richard Seaward, 39 Richview Road, Apt. 1607, Islington, ONT, M9A 4M7, CANADA
William J. Small, 5224 Lonsdale Drive, Springfield, VA 22151
Margaret Williams, P.O. Box 3233, Castlegar, BC, V1N 3H5, CANADA



THE SHIP-IN-BOTTLE LIMERICK PAGE

Hey gang! Any of you folks out there into writing limericks? On the Osaka trip Jack Hinkley and I discovered that we shared this mutual interest and we have been bombarding each other with them ever since. But this is not a closed shop and we would certainly welcome any input from any other members who enjoy this interesting pastime. Send them in an we'll publish them.

- BOTTLE SHIP LIMERICKS BY JACK -

A BOTTLE BUILDER FROM SHEFFIELD NAMED JACK
BUILT SHIPS WITH A PARTICULAR KNACK
  WHEN HE'D FIND A BOTTLE
  HE'D BUILD A NEW MODEL
AND JUST THROW IT THERE ON THE STACK

A MAN BUILT A TINY SQUARE RIGGER
IN A BOTTLE THE SIZE OF A JIGGER
  WHEN HE WAS DONE,
  HE SAID, "THAT WAS FUN"
THE NEXT ONE I BUILD WILL BE BIGGER

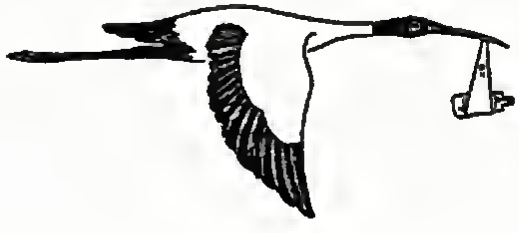
A BUILDER FROM PHILLY NAMED GILE
BOTTLED SHIPS WITH VERY GREAT STYLE
  WHEN HE HAD ONE
  THAT WAS FINISHED AND DONE
HE'D SAY, "IT BEATS MY LAST BY A MILE!"

- ANSWERING LIMERICKS BY DON -

JACK HINKLEY A PITTSBURGH RESIDER
SAID "I WISH THAT THIS BOTTLE WAS WIDER
  I'D TAKE WHAT IS BEST
  FROM THE EAST AND THE WEST
AND BUILD IT ATHWARTSHIPS INSIDE'ER"

SAID A KIWI SHIP BOTTLER NAMED PETER
WHOSE MODELS COULD NOT HAVE BEEN NEATER
  IT'S THE BEER THAT I DRINK,
  PINTS AND QUARTS, BUT I THINK
I'D DO BETTER WORK WITH A LITER!

AN OBSTERICS DOCTOR NAMED CLAY
BOTTLED SHIPS IN A SEXUAL WAY
  THOUGH HIS MODELS WERE GREAT
  THE NINE MONTH LONG WAIT
DROVE MOST OF HIS BUYERS AWAY!



NOTES ON OBJECTS IN BOTTLES

by

Russell R. Rowley

In Southeast Asia I have seen Buddhas in upright bottles. I was usually unable to examine them closely because they were always on family alters and I felt that I might be imposing. However, as nearly as I could ascertain they were made by Buddhist monks.

One special bottle I saw was in Sri Lanka, and it contained scenes of Buddhist celebrations on the inside. The gentleman who owned the bottle had it in the window of his jewelry shop in Hikkaduwa. It wasn't for sale and the owner said that it was quite old, but this didn't appear to be true since the bottle had a screw top with an aluminum cap.

There were four levels or decks in the bottle and each one had several figurines and small pieces of furniture, landscape, etc. glued to it. I believe that each level represented one of the four noble truths of the Buddhist philosophy. The figurines were made of the pith of a certain local tree and the garments they wore appeared to be of a fine light cloth, saffron in color, that was glued to their bodies. The pith was almost like styrofoam in texture with faces painted directly on the material. The owner told me that the pith could be found along the beach after a big storm. I believe the material must be pretty resilient since some of the figures appeared to be larger than the bottle mouth.

The interior decks were supported by curved pieces of wood glued to the inside of the bottle. The decks were made of a single ply cardboard attached to the supports. The cardboard had a thinner piece of colorful paper glued to the top to cover the wrinkle marks made when it was rolled up and inserted. The cardboard did not appear to buckle at all from the weight of the figures. This was probably due to the fact that each deck was attached at points all around the circumference of the bottle and also because of the lightweight of the pith figures. My guess is that the decks were rolled up and inserted and then cemented at one point. After the glue set the cardboard was probably unrolled and the remaining attachments made.

One of the more interesting scenes in this bottle was on the third level down where there was depicted a cremation scene. Cotton was used to simulate the smoke of the fire.

All in all the work appeared to be very time consuming but it produced quite a pleasing affect to the viewer.

RUSSELL R. ROWLEY

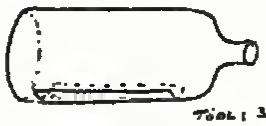
The reception given to Poul Hass's ship-in-bottle building pamphlet, which we are presenting in a three part serial, shows that many of you are open to new ideas and interested in alternate building techniques. Since the series made its debut in the last issue I have had the opportunity to see Poul's work first hand at the Japanese Exposition. It is magnificent, and Mr. Juzo Okada, the president of the Japanese Association, personally mentioned to me that Poul's work represents some of the finest that he has ever seen. So whether you are a beginner or an old timer in the model bottling business there are fine ideas to be found in Poul's manuscript. A photograph of his model of the New Bedford whaler, LAGODA, appears on the back cover.

EDITOR

BUILDING THE BOTTLE SHIP MY UNTRADITIONAL WAY [PART II]

by
Poul Hass
Esbjerg, Denmark

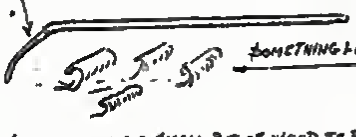
·THE LABEL IS PUT IN - AFTER THE BOTTLE HAS BEEN SMEARED WITH GLUE - DON'T PUT EXCESSIVE GLUE ON — AND IT IS DONE (WITH A HOMEMADE TOOL LIKE THIS.



TOOL: 3 m/m WELDING ROD.

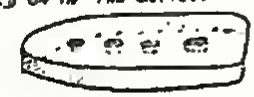
USE BLUE PLASTICINE FOR WATER — AND KEEP NIGHT FOR SHIP JUST UNDER THE NEASURE -

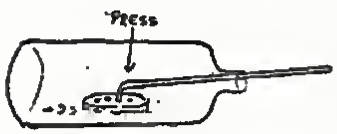
·WHEN THIS IS DONE - YOU DIP YOUR TOOL IN WHITE WATER - OR PLACARD-PRINTING AND DASH IT OVER THE SURFACE - THE YOU TAKE A TOOL AND MAKE THE WAVES.



SOMETHING LIKE THIS.

NOW YOU MAKE A SMALL BIT OF WOOD TO PRESS DOWN ON THE WAVES, WHERE THE SHIP IS TO BE GLUED ON IN THE BOTTLE.





IT IS EASYEST, WHEN YOU WARM THE BOTTLE TO 30°-30° IN THE OVEN -

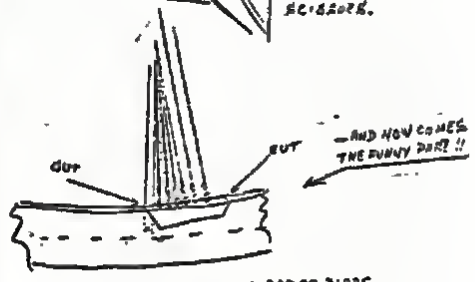
NOW COMES THE BIG QUESTION OF HOW TO GET THE SHIP INTO THE BOTTLE???? — WELL - YOU ACTUALLY CUT THE COMPLETELY, FINISHED SHIP INTO PIECES! - YES! — AND HERE IS HOW —

IN THE SKETCH BELOW - I ONLY SHOW YOU THE PORT-SIDE OF THE SHIP, TO SIMPLIFY THINGS. I HAVE OMITED THE STAY-SAILS - SOME SHIPS STAND OUT CLEER.

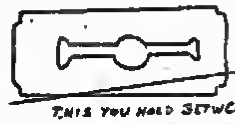
CUT HER WITH A PAIR OF SMALL SCISSORS

STAYS GLUED TO MAST

WHEN THIS IS DONE MAKE SURE THAT THE SPINNER IS FREE FROM THE SHEET AND THE SHEET FROM THE SPANKER-GAFF OR CUTTING WITH SCISSOR.



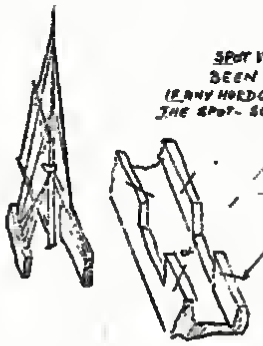
WITH A FINE KNIF - MADE FROM RAZER-BLADE



YOU CUT WITH A SCISSOR HERE - SO YOU GET A SMALL KNIFE -

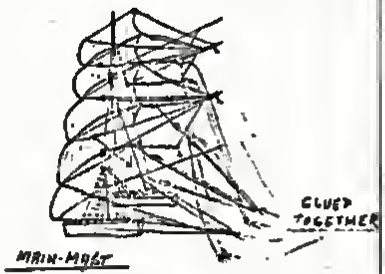
THIS YOU HOLD BETWEEN TWO FINGERS AND MAKE A CUT DOWN THROUGH THE MAIN-RAIL AS SHOWN ON SKETCH - WHEN YOU HAVE DONE THIS ON STARBOARD-SIDE AS WELL - THE MIZZEN-MAST, WITH SAILS, STAYS - SHEETS - FLAGS E.C.T. SHOULD BE FREE - NOW YOU TAKE A PAIR OF TWEESERS, DOWN BY THE ROOT OF THE MAST, AND TWIST THE MAST-END FREE FROM THE DECK.

NOW YOU HAVE A CURIOUS-LOOKING THING THAT IS YOUR MIZZEN-MAST.



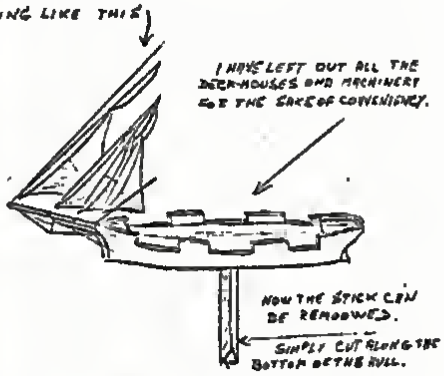
THE CUT I HAVE SHOWN HERE SEEMS TO BE IN A RIGHT ANGEL TO THE HULL - BUT IT ACTUALLY SHOULD SLANT A BIT - IT IS EASIER TO PUT BACK ON IN THE BOTTLE, WHEN THE TIME COMES - FOR YOU SEE- WHEN THE MASTS GO INTO PLACE, THEY MUST STAND WITH THE MOST PRINSTRICKING CARE; OR THE STAYS - SHEETS - FALLS AND WHATNOT, WILL NOT GO INTO THE PLACE THEY WERE BEFORE CUTTING -

NOW YOU GO TO THE MAIN-MAST- AND DO THE VERY SOME THING THERE, AS YOU DID ON THE MIZZEN-MAST- WHEN THAT IS DONE, YOU HAVE AN EVEN MORE CURIOUS-LOOKING THING THAN THE MIZZEN-MAST, AS YOU HAVE ALL THE STAYS AND BRACES STICKING OUT LIKE A SPIDER.



I KNOW IT LOOKS VERY COMPLICATED AND I KNOW IT IS HARD TO TRACE WHAT IS STAYS AND BRACES, BUT I CANT DRAW IT MORE CLEAR - BUT WHEN YOU ACTUALLY HAVE THE THING IN HAND, IT IS NOT SO HARD TO GET THE OPINION OF IT —

NOW YOU GO ON WITH THE FORE-MAST- AND THE PROCEEDS IS EXACTLY THE SAME AS THE MAINMAST YOU NOW HAVE 3 MASTS AND A HULL LOYING IN FRONT OF YOU - THE HULL WILL LOOK SOME-THING LIKE THIS

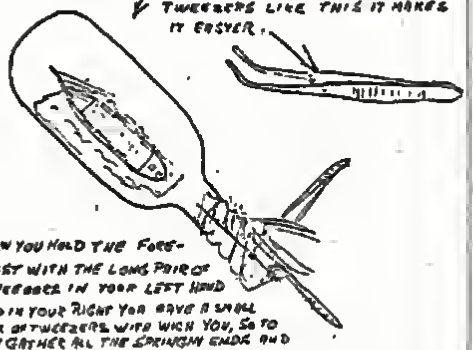


NOW IS THE TIME TO PUT ON ALL THE DECK-HOUSE. BUT I SHALL LEAVE THAT OUT TO THE END OF THIS INSTRUCTION - THEN I SHALL EXPLAIN HOW THEY ARE MADE - OF THEY GENERALLY TAR NOT MORE THAN 3-4" HIGH - BUT OF COURSE - THEY DON'T HAVE TO BE THERE AT ALL - BUT IT DOES GIVE A LITTLE MORE SOMTHING TO IT. CLEEN THE BOTTLE AN EITHER TIME -

BUT NOW THE SHIP IN THE BOTTLE!

THE BOTTLE IS PREPARE WITH THE LABEL AND THE SEA — AND YOU SIMPLY POSH THE HULL WITH THE STAYS THROUGH THE NECK OF THE BOTTLE - PUT GLUE WHERE THE HULL IS TO BE AND PRESS DOWN.

THE BOTTLE IS BEST PLACED IN FRONT OF YOU LIKE THIS.- IF YOU HAPPEN TO HAVE A PAIR OF TWEEZERS LIKE THIS IT MAKES IT EASYER.



NOW YOU HOLD THE FORE-MAST WITH THE LONG PAIR OF TWEEZERS IN YOUR LEFT HAND AND IN YOUR RIGHT YOU HAVE A SMALL PAIR OF TWEEZERS WITH WICH YOU, SO TO SAY GATHER ALL THE STRINGS ENDS AND COLLECT THEM IN THE NECK OF THE BOTTLE, WHILE YOU PUSH THE MAST THROUGH WITH YOUR LEFT HAND.- DO NOT BE NERVOUS YOU WILL BROKE ANYTHING - JUST PUSH - AND THE SAILS WILL CRUMBLE, AS THEY GO THROUGH THE NECK, BUT EVERYTHING STRAIGHTEN OUT WHEN INSIDE BOTTLE — INSIDE THE BOTTLE YOU START SOME KIND OF A PUZZLE - YOU WILL WITH A LIMPE TOOL (A 5" WOODEN STICK WITH A BIT OF COPPER-WIRE, 25 m/m THICK WOUND ROUND)

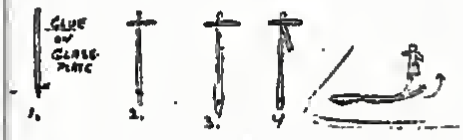
CATCH HOLD OF THE RIGGING AND MAKE IT UPRIGHT FOR EVENTURELLY TO PUT IT INTO (OR NEARLY) THE CUT IN THE SHIP-HOG. WHEN NEARLY THERE, LEAVE IT - GET A BIT OF GLUE ON AND OF TOOL, SMEAR IT INTO THE CUT, ONLY ON ONE CUT, FOR EXAMPLE THE PORT-SIDE, AND THEN BY A LITTLE BIT OF CUNNING AND ALOT OF PATIENCE MAKE THE PORT-SIDE CUT WITH THE STAYS GOING PLACE - LEAVE THERE TO DRY - THEN THE STARBOARD-SIDE IS GLUED TO THE HULL - LEAVE TO DRY - WHEN DRY ALL STAYS ON BOW-SPRIT ACTUALLY SHOULD MORE OR LESS BE WHERE THEY ARE SUPPOSED TO BE - GLUE EVERYTHING IN ITS PLACE - WHEN ALL THAT IS DONE, AND DONE CORRECT - YOU DONT HAVE TO GLUE MAST TO HULL - IT WON'T MOVE AWAY FROM ITS PLACE -

NOW YOU HAVE THE FIRE MAST AND STAYS RIGHT. THEN DO EXACTLY THE SAME WITH THE MAIN-MAST - AND THE MIZZEN-MAST. WHEN PUTTING IN MIZZEN-MAST YOU WILL SEE WHY THE SAIL SHOULD NOT BE GLUED FULLY TO THE MAST -

NOW YOU HAVE YOUR SHIP IN BOTTLE. THE WAY I DO IT.
AND BECAUSE OF THE SPRINGY MATERIAL I HAVE SEND TO YOU IN THE LETTER YOU FULLY UNDERSTAND HOW THE WHALE THING-WORKS —

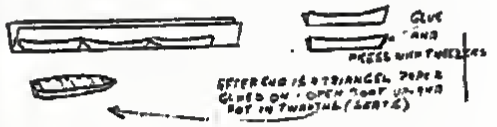
THERE ARE MANY TINY DETAILS ON MY SHIP - BUT I DONT HAVE TO TELL ABOUT THEM - YOU ARE SO MUCH A "BOTTLE-SHIP-MAN" - THAT YOU FIND THAT OUT YOURSELF — WITH POMP, WHINCHES LIFEBOATS - ANCHER R.E.C. - THAT WOULD JUST BE WRIST

BUT THE TINY DECK-HOUSE, I PROMISED TO TELL HOW TO MAKE -
THEY ARE MADE OF PLASTERCINE —
FIRST ROLL A BIT INTO A SAUSAGE ABOUT A MILLIMETER THICK - ABOUT 15-20 m/m LONG - GLUE ONE END A GLASS PLATE THEN ROLL OTHER LITTLE BITS EVEN THICKER AND ABOUT 6 m/m THICK - LIFT THE LITTLE SIDE (BITS) ONTO THE "BODY" ON THE GLASSPLATE WITH A PIN WITH ROUNDHEAD AND PRESS IT ON.



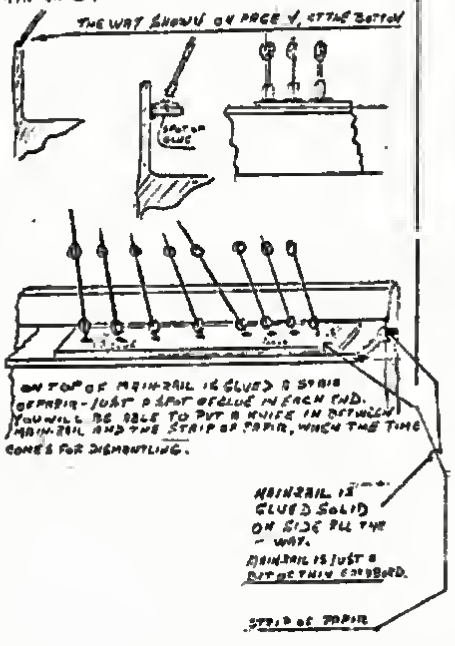
WITH A SMALL KNIFE MAKE A SLIT IN THE BODY - AS SHOWN IN 3 - YOU WILL THEN BE ABLE TO LIFT OR BEND THE MAN UP FROM THE GLASS-PLATE SO YOU WILL BE ABLE TO PAINT THE DECK AND ON BOTH SIDES - SHOWN IN 4 & 5. - IT TAKES A LITTLE PRACTICE - BUT GO ON AND TRY - JUST LIKE MAKING THE SHIPS - DO NOT DESPAIR - EVEN THOUGH IT SEEMS IMPOSSIBLE. - A LITTLE BIT OF COLOUR MAKES THEM LOOK REAL GOOD. USE THE FINE WATER COLOUR BRUSH. - AND ORDINARY WATER COLOUR - USE A BIT OF FLESH-TINT FOR HAND-ARMS & HEAD - IT GIVES A SPLENDID DECEPTION.

AND HERE IS HOW I MAKE LIFE-BOATS - USE PAPER.

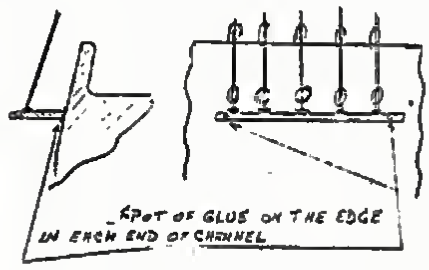


IF YOU FASTEN A SMALL BRUSH TO A BIT OF WIRE AND TWIST IT ROUND A STICK - YOU HAVE A GOOD TOOL TO BRUSH ON THE HULL - WHEN IN THE BOTTLE -

I HAVE IN THE FIRST 15 PAGES TRIED TO DESCRIBE THE WAY I BUILD A BOTTLE-SHIP THE UNTRADITIONALLY WAY- IT IS ALSO THE SIMPLEST WAY, AS I IN THE 23 YEARS I HAVE BEEN BUILDING, HAVE DEVELLOPED AN EVEN MORE ADVANCED TECKNICK. WHAT I HAVE DESCRIBED HERE IS SO TO SAY, THE FIRST WAY I BUILDED THEM. NOT THAT THE TECKNICK HAS CHANGED A LOT, BUT I HAVE, IF I MAY SAY SO, REFINED THE TECKNICK. I SHALL DESCRIBE HOW I MAKE THE CHANNEL ON A FRIGAT- BLACKWALL-FRIGAT "TRUE BRITON"- AND HOW THE SHROUDS, INSTEAD OF BEING GLUED TO THE RAILS- ARE FIXED ON THE MAIN-RAIL.

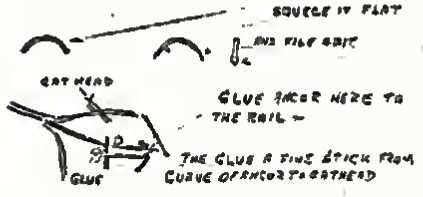


ON A FRIGATE THE SHROUDS ARE PUT ON ON THE OUTSIDE OF THE SHIPSIDE ON WHAT IS CALLED CHANNELS — AND THIS IS HOW I MAKE THAT WORK OUT—



I WILL JUST SHOW HERE HOW YOU MAKE AN ANCOR- THE EASYEST WAY.

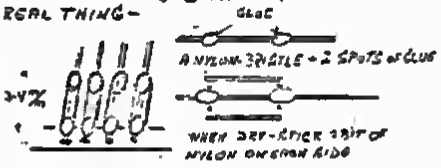
USE 0,5 mm COBBERWIRE TO MAKE THE BEND



GLUE A THIN STICK ON TOP AND ON BOTTOM OF ANCOR STICK.

PRINT BLACK- AND YOU HAVE A THING THAT GIVES A CONVINCING REPRESENTATION OF AN ANCOR.

ANOTHER THING I HAVE STARTED LATELY TO DO- IS MAKING CATHEAD LOOK LIKE THE REAL THING—



THE SAN FRANCISCO SHOW

Robin Harris carried the day at the in San Francisco Annual Ocean Art Exposition of the Oceanic Society, which was held November 25-27. The Oceanic Society presented three awards at the show. One for standing art, one for hanging art and one for nautical crafts. Robin's display won the latter and she now has a beautiful wall plaque as testimony. She reports that the show was well attended, and she was even featured on the local TV when she was filmed at the show demonstrating ship-bottling technique.

"Red" Alexander assisted her during much of the time, and her morale was boosted when Association members Fred Birkhofer and Dick Garrahan took the time to visit. Dick is a Navy Commander, and two of his men who happened by were surprised to find that their boss bottled ships. During the three days that the show was on Robin had to stay at her booth from 10am to 8pm which, as she puts it,"are long hours for crusty old seamen (seamaids too)." She was also surprised when so few people were surprised that a woman would be bottling ships. Nevertheless, she did sell some models while at the same time promoting our traditional art. Jack Hinkley and I join Robin in thanking all of you who sent work to the show or lent your support. That is what makes it enjoyable to belong to an organization like ours. Robin will be shipping the unsold models back to their owners right after the end of year rush is past. Photographs will appear in the next edition of Bottle Shipwright.

EDITORS NOTE

THE JAPANESE EXPOSITION - If anything, Jack Hinkley's description of the event was an understatement. The entire show was a marvel of tastefully organized displays, a tribute to the tireless work of Brothers Okada and Misano and the members of the Japanese Association. Jack mentioned the 90 page illustrated catalog of the show, but I would like to tell you a bit more about it. The book is about a foot square in size and contains excellent photos (about 1/3rd in color) of each of the 400 models in the show. The entire book is written in both Japanese and English with introductory historical comments by Mr. Okada and with congratulatory notes from some of the leading exponents of art around the world. Members who sent models to the show will receive a copy with their returned bottles, but the book is such a special item that I recommend it to each of you both for reference and personal enjoyment. Since I am certain that many of you will want the book I have already ordered an initial 10 copies which are coming by surface mail. Cost is not yet known since I still do not know what the postage will be. I estimate it will mail for about $15.00 to $18.00. In any event, if you are interested in a copy for yourself or as a gift, please let me know and I will do what I can to expedite your order.

DUES! - As you know this is an all volunteer effort with no compensation going to the staff which produces our magazine. Nevertheless, we still face the problem of paying for the printing, collating and mailing of Bottle Shipwright, as well as for the expenses of letter writing, photography and related items. Your dues are what make this possible, so I would ask you to do two things to help me out. First, please pay your dues promptly so that we don't have to send follow up letters. We are grouping you by quarters and will notify you if your membership expires in the next one. Second, if you know any other model builders who might enjoy membership in our Association, invite them to join. You'll be doing them a favor as well as helping the organization. New members not only mean increased dues, but along with yourselves they become a potential source of manuscript material which can find its way into these pages.

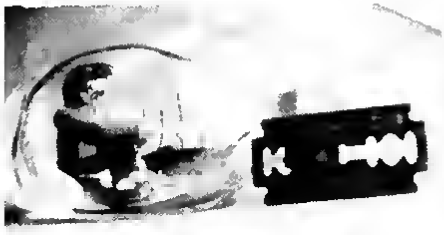
Speaking of dues, I am reminded of a recent statement by Lee DeZan. After mailing the last edition of Bottle Shipwright to its various destinations he called and said, "This really IS a non-profit organization. He was referring, of course, to the chunk of money he had just laid out for postage, and I thought it would be revealing to detail the costs involved in the production and mailing of just one issue of our publication. Herewith:

THE COSTS - Speaking of dues, I am reminded of a recent statement by Lee DeZan who handles distribution. After mailing BOTTLE SHIPWRIGHT # 4-83 to its various domestic and overseas destinations he called and said, "This really IS a non-profit organization. He was referring, of course, to the chunk of money he had just laid out for postage, and I thought it would be revealing to detail the costs involved in the production and mailing of just one issue of our publication. Herewith: BOTTLE SHIPWRIGHT #4-83 - COST OF PRODUCTION AND MAILING.

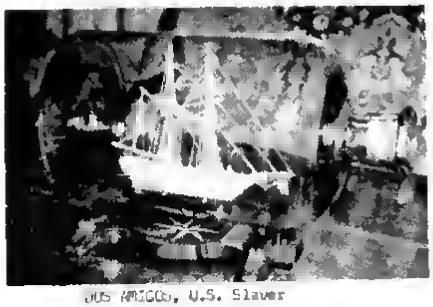
Printing outside cover[200]	$ 37.95
Xerox inside pages	113.53
Large mailing envelopes	8.00
Mailing finished products	
Domestic	52.38
Overseas	34.21
Mail to Denmark[graphics]	3.70
Paper for computer[approx]	1.50
TOTAL.....$251.27	

So, as you can see, the little document you are holding in your hand grosses out to about $1.25 a copy, so treat it with care.

Sayonara, Don

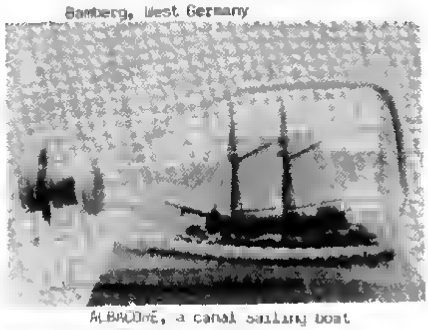


SELF-PORTRAIT by Aubrey Dunning,
Editor of Compass-Card, Utrect,
Holland. Model made out of 50
pieces of wood, wire, paper and
fabrics. Bottle mouth only 9mm.



OUS AMIGO, U.S. Slaver
Made of Ivory, by Otto Palmen
Bamberg, West Germany

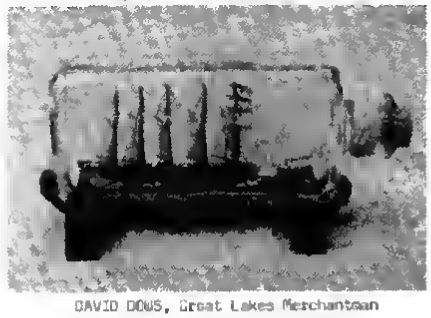
UNICORN, English Frigate, completely
fabricated of ivory, by Otto Palmen,
Bamberg, West Germany



ALBACORE, a canal sailing boat
by William C. Krell

Whaler LAGODA by Poul Hass,
Esbjerg, Denmark

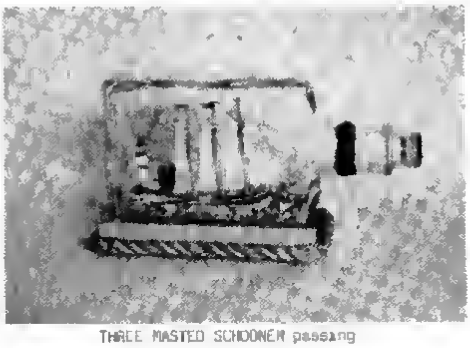
CAPT PERRY SCHOONER by Alan
Rogerson, Toronto, Canada



DAVID DOWS, Great Lakes Merchantman
Largest sailing ship on the Lakes.
by William C. Krell
Gross Pointe Woods, Michigan

Topsail Schooner SWIFT by
Don Hubbard, Cornado, CA 1983

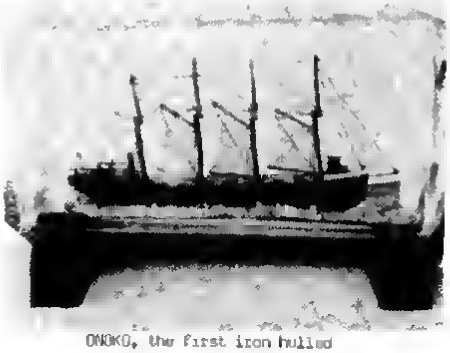
Barquentine MOZART by Vidar Lund
Oslo, Norway



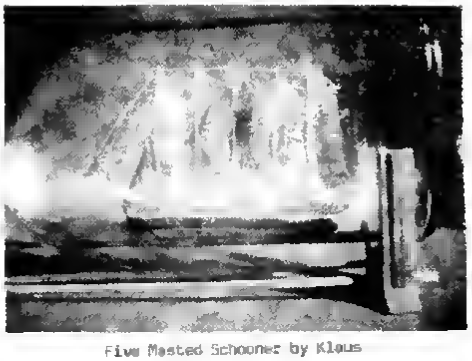
THREE MASTED SCHOONER passing a lighthouse, by Roland E. Ricard, Nashua, NH, USA

GJOA, Roald Amundsen Arctic explorer by Vidar Lund, Oslo, Norway.

TWO SCHOONERS by Roland E. Ricard
Nashua, New Hampshire, USA



ONOKO, the first iron hulled bulk carrier on the Great Lakes by William C. Krell, Gross Pointe Woods, Michigan



Five Masted Schooner by Klaus Reuter, Munich, Germany